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R O M E

AT THE CLOSE OF THE

EIGHTEENTH CENTURY!!!

A P O E M,

WITH NOTES.

By HENRY TRESHAM, Esq. R. A.

*Far from me, and far from my Friends be such frigid Philosophy, as may conduct
us, indifferent and unmoved, over any Ground which has been dignified by Wisdom,
Bravery, or Virtue.*

S. JOHNSON.

L O N D O N:

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1799.

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the imperfect and unsteady eye, and ground which has been dignified by it.
Dedicated to Virtue.
S. Johnson.

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ADVERTISEMENT.

BEFORE the French had over-run Italy, the barely thinking of **ROME** filled the mind with an endless variety of delightful recollections. To realise the visions of imagination by a personal inspection of the riches of that Repository of Art, not the produce of one Age, nor of one Nation, but the collective excellence of both the antient and the modern World—to feast the eye on the vast accumulated specimens of the sublime and beautiful in Architecture, Sculpture, and Painting, were ideas that kindled curiosity, excited emulation, and enflamed the soul of sensibility with a desire to visit a City so renowned.

What

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What then must be the indignation of the Scholar, the Philosopher, and the Man of Taste, against the avaricious and crafty invaders of a Country, set as it were apart, a sacred depository for the trophies of intellectual energy? To attempt to palliate by recrimination is by no means just; the rapacity of MUMMIUS at Corinth—the ostentatious triumph of FULVIUS, conqueror of Etolia—the splendid robberies committed by PAULUS EMILIUS on subduing the last King of Macedon—nor yet the conduct of SCIPIO at Carthage, are at all applicable to the question of French criminality.—These antient Leaders fought against the well-armed, disciplined, and avowed enemies of their country: the Achean league had drawn the combined forces of the Greeks to the neighbourhood of Corinth: and as to Carthage and Rome, their jealous acrimony was mutual; a General of the former had sworn eternal enmity to the Roman Republic, and each party on drawing the sword of extermination, had flung away the scabbard.

Observe

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Observe the devoted Citizens of modern Rome—Prayers to the Almighty, are the only arms they make use of while the spoilers are at their gates !

As justice is the permanent interest, so magnanimity of conduct constitutes the true glory of a State ; and in vain shall conquerors endeavour to dazzle mankind by stripping the Cities which they subdue—"The calamities of other Nations can never become the ornaments of their own countries."

The Public are indebted to Mr. DUPPA for the details of what took place in Rome, "on the subversion of the Ecclesiastical Government," his narrative accurately corresponds with the information the Author of this Poem has had opportunities of obtaining, from time to time, by the perusal of private letters on the subject ; so much so, that in many of the notes, passages are selected from Mr. DUPPA's Journal, to illustrate allusions, and corroborate facts.

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ROME

AT THE CLOSE OF THE

EIGHTEENTH CENTURY.

FORM'D like the gentle Sex, divinely fair,
And deck'd, by Taste, in all research deems rare,
Peerless *ITALIA* ! such thy hapless fate,
Or pierc'd by love—or stung by vengeful hate,
Ingrate Intruders, with perverted mind,
Sully the beauties for their blis design'd.

While Learning's train affection's tribute pay,
The brutal ravish, and the base betray ;
Or if perchance a suitor, wife and brave,
'Tis *CÆSAR* wooes—his virtues but enslave :

B

Hence,

Hence LATIUM, eloquent in grief, complains,
Victor, or vanquish'd, evermore in chains.
But now, nor CÆSAR'S virtue, nor his sword,
Degrades the charms by ev'ry Muse adored :
Prolific brain, sterility of heart,
The higgler's cunning, and the juggler's art,
With lust for Laurels, tho' furcharg'd with shame,
Bear BUONAPARTE to the heights of fame.
A mother's pangs, without a mother's joy,
ITALIA feels, and bans her recreant boy :
The hireling Hero, lur'd by foreign praise,
Friends, Altars, Country, in a common blaze
Of direful devastation, reckless hurls,
Stalks o'er the spoil, ambition's flag unfurls,
To prouder conquests,—dangerous trophies flies,
And swells his sails with ruin'd LATIUM'S sighs!

How dull the paths our tame forefathers trod,
They lov'd their Monarch! they ador'd their God!

^a Per fervir sempre, o vincitrice, o vinta.

Sonetta del Sen. Vincenzo da Filicaia,

The

The Rights of Nations—Rights of Men maintain'd,
 By Law encouraged, and by Law restrain'd.
 Now, daring energies of mind take place,
 And wit's balloon transports to boundless space;
 Toss'd by wild winds, the pleas'd projector soars,
 Plans prouder systems, brighter worlds explores;
 Eyes with disdain, low bending from the skies,
 The unpresuming virtues of the wife:
 In the chill regions of this trackless void,
 Each social sympathy of soul destroy'd,
 Electric streams, the meteor's fleeting blaze,
 Invite, surprize, and scare the phrensi'd gaze;
 Whilst dizzy intellect, in wild extremes,
 Confesses, doubts, hopes, fears, adores, blasphemes.

Say what glad omen streak'd the western sky?
 What splendid vision beam'd on Fancy's eye?
 What star dis-orb'd forsook the milky way,
 When Innovation's offspring burst on day?
 —No happy omen streak'd the western sky,
 No splendid vision beam'd on Fancy's eye,

No star dis-orb'd forsook the milky way,—
 Ill-boding pageants stain'd the fatal day;
 Discord exulted, Anarchy approved,
 Rebellion triumph'd, Hell itself was moved,
 And crimson-handed Murder oped the morn,
 When GALLIC FREEDOM—hideous birth—was born!
 No pigmy bantling, though deform'd and base,
 The infant monster match'd the Cyclop race;
 Bounding in sport, he flings Destruction's flame,
 And fetter'd thrones lament their less'ning fame;
 In copious grief offended Justice wails,
 O'er Mercy's eyes the mist of death prevails;
 Distracted Peace, with throbbing bosom bare,
 Implores, in vain, her fertile fields to spare;
 While frightened Commerce sees impending harms,
 And shrinks indignant from the clank of arms.

ROME! ROME! lament, lo! GALLIA's hordes prevail,
 With wanton pride thy hallow'd shrines assail;
 In soothing opiates Reason's temples sleep,
 And preach, crime's only balm, "Eternal sleep."

A seeming

A seeming virtue poisons every dart,
 Peace on their lips, but plunder in their heart :²
 Benign Philanthropy is rooted hate,
 Law's equal rule—the downfall of the great ;
 Soft pity's poignard heaps on piles the slain,
 And sacred Freedom swells Oppression's train.
 Freedom, Fraternity,—destroying names,
 Unknown to *Vandal* rage and *Gothic* flames ;
 Rude Vandal rage and Gothic flames were kind,
 They left the germs of lib'ral Arts behind ;
 But the swollen wave which Licence wild impels,
 O'er gracious mounds, by Taste constructed, swells ;
 Sweeps Learning's treasures from a genial clime,
 And robs the harvest from the scythe of Time.
 —Not so the Genius fair BRITANNIA owns,
 A people's blessing, wise defence of thrones,

² “ Ces enfans des Gaulois, l'olivier de Paix à la main viennent dans ce lieu auguste, y retablir les autels de la Liberté dressés par le premier des Brutus.”

*Discours prononcé au Capitole par le Citoyen Alexandre Berthier,
 Général en Chef de l'Armée d'Italie.*

Unspotted

Unspotted LIBERTY! thy smiles impart,
 A nerve to Science, and a soul to Art :
 With glad effects thy presence cheers the swains,
 Spreads balmy bliss o'er cultivated plains ;
 Gay laughing hours, domestic joys abound,
 Content's pure perfume breathes delight around,
 Proud Independence ev'ry moment guides,
 And blythe Abundance swells thy golden tides.

Weigh well the just deduction we pursue,
 And bring the blessings of Reform to view ;
 Revive the Fasces, place the Curule chair,
 Bid mouthing Tribunes, Gallic rights declare ;
 Say what support can prudent statists draw,
 From huddled heaps of heterogeneous law,
 Disjointed precepts, ill-digested sense,
 Infirm criteria, mungrel insolence ;
 Where frantic *Dracos*, in discordant rage,
 Frame moral codes to barbarise the age,
 And stain to honour, cruelly refined,
 Emancipate—to more severely bind ?

The

The Papal thunder, long laid wisely by,
 Serener glories grace the Latin sky,
 And Arts enamour'd, build their halcyon home,
 In the calm covert of embellish'd ROME.³

Planted in valour, rais'd by hallow'd rites,
 What early transports growing ROME excites!
 In empire's prime, with vast dominion crown'd;
 In empire's wane, no humble lot she found:
 Infant Religion on her bosom laid,
 Cherish'd by Faith, Redemption's banner spread:

³ Although FLORENCE may be deemed the cradle of the fine Arts, they were indebted to ROME for the development of powers truly astonishing; while splendid encouragement called forth their most exalted energies, the possibility of their progressive improvement was not overlooked. In the year 1478, under the auspices of Pope SIXTUS the fourth, a society of Painters formed a School for the advancement of study. GREGORY the thirteenth, raised the institution to the dignity of an ACADEMY for Painting, Sculpture and Architecture; SIXTUS QUINTUS augmented the advantages, presenting the body with apartments and the Church of Saint Martin in the Campo Vaccino; where, on the removal of the institution, November 14th, 1693, F. ZUCCARI was appointed *Prince*, or President, of the Academy: the Nephew of Pope URBAN the eighth rebuilt the Church, the annexed Gallery and the Hall in a more superb stile, employing PIETRO DA CORTONA as Architect; and such was the zeal of this Painter for the improvement of Art, that he bequeathed the whole of his ample fortune to forward the object of the institution.

Imperial Eagles to the Cross give way,
 And states, and thrones, and willing worlds obey:
 Now warm Devotion bids Invention rise,
 And paint a "living lesson" to the eyes;
 Genius expands in fulness of delight,
 Smiles sweet accord, and lovely to the fight,
 Binding soft sentiment in filken chains,
 A third, mild empire, ROME o'er man maintains.

See where Munificence exalted stands,
 Her throne sustain'd by fainted Church-men's hands.
 No reeking trophies proud with foreign spoil,
 But studies deep, and well-directed toil,
 Matured the pencil, whose instructive plan,
 Unfolds the miracles of GOD to man.
 Hence, emanating from a Raphael's mind,
 The moral Graces charm, improve mankind:
 Hence mighty ANGELO sublimely soars,
 Sounds the last trump, awakes creation's shores;

Graves

Graves yawn, hell gapes, the Deity confess'd,
Opes to the just the mansions of the blest'd ! *

But not alone persuasive PAINTING fways
The Soul's keen sense, in Taste's enchanting maze ;
A rival sister, borne on Syren plumes,
Each mystic path with Attic light illumines :
Spell-bound by SCULPTURE, in her Parian grove,
Festive with Pan, to rural strains we move ;

* The last Judgment, painted by MICHAEL ANGELO in the Capella Sestina, is one of the chief ornaments of the Vatican : although a great number of Painters were employed to decorate this immense Palace, (of which the Chapel is a part) MICHAEL ANGELO and RAPHAEL are the masters whose works fix the attention. RAPHAEL blended the elegance of refinement with the simplicity of nature ; his stile though less vehement, is more impressivè than that of MICHAEL ANGELO, the efforts of whose pencil are daring, unpolished, and sublime. The compositions of RAPHAEL while they satisfy the understanding, captivate the heart, and in gracefulness of manner he contends the palm with Apelles. A writer of discernment accounts for the characteristic grace of this immortal Artist, in a manner, to the belief of which we most cordially subscribe, " I am of opinion, it was the constant idea of delicacy and softness, collected from an habitual intercourse of the *fair polishers* of our sex, and united into one complicated form of beauty, which playing perpetually in the soul of RAPHAEL diffused itself through his pencil over his works, and through his looks, deportment, and tongue, over all his words and actions."

Cosper's Letters on Taste.

Advanc'd—MINERVA points the wond'rous way,
 We feel for PHOCION—with the JUST man stray—
 Converse with PLATO—SOCRATES behold,
 And taught by SOLON, scorn barbaric gold.
 With HOMER now Olympian heights we tread,
 JOVE's pendant curls ambrosial odours shed;
 The DELPHIC GOD, destructive Python slain,
 Triumphs refulgent in sublime disdain,
 Celestial forms display primeval grace,
 Expressive pathos moulds the meaning face;
 Action expounds the sense of ev'ry age,
 And tow'ring Fancy spurns fantastic rage.
 Drawn to a focus SCULPTURE's antique rays,^s
 Kindles in icy hearts a transient blaze:

^s The Museum PIO-CLEMENTINUM has been justly considered as the noblest repository of the remains of antient Sculpture that exists. It was commenced under the Pontificate of Clement the fourteenth: the present Pope, then *Monfignor Braschi*, treasurer and counsellor to GANGANELLI, zealously concurred in the splendid and useful project of the *Camera's* purchasing the monuments of Art from those proprietors whom necessity, or caprice induced to sell, and who, by a judicious law, were prohibited from removing the treasures of Antiquity from the metropolis. A gallery was first formed near the cortile where the APOLLO of Belvidere and the LAOCOON had long excited admiration, a circular portico was added, the contiguous gallery continued, and the collection of statues considerably augmented.

Nor

Nor less delighting, LITERATURE presides,
 Sustains the Fancy, and the Judgment guides ;
 Graceful extends th' intellectual view,
 Restores past knowledge, and leads on to new.

Like the redundance of the bounteous Nile,
 The VATICAN bade Learning's harvest smile, ⁶
 Pour'd fertile tides o'er Superstition's waste,
 And VIRTUE own'd a firm ally in TASTE.
 Myriads of streams, a skill-concenter'd store,
 Swell this vast reservoir of Classic lore :
 Unfading laurels, peaceful olives spread
 A fostering shade, and shield the fountain head,

⁶ The Libraries founded by SYLLA, J. CÆSAR, AUGUSTUS, and for refined taste, the no less celebrated POLLIO, having changed their situation with the removal of the seat of Empire, mouldered through the lapse of Time, or perished in the indiscriminating flames of Barbarism; the Moderns are indebted to the Church for the regeneration of the Learning of the Antients. Without entering deeply into details, we find in the Lateran Palace a Library in the reign of NICHOLAS the fifth, the contents of which this Pontiff transported to the Vatican; Sixtus Quintus constructed an habitation worthy of the guests, and ALEXANDER the eighth increased the treasures by the addition of near two thousand manuscripts from the collection of CHRISTINA queen of Sweden.

Where Nature, Art, Grace, Negligence combine,
 To form proud Alcoves for the tuneful Nine.
 Here letter'd Sages flake their thirst with joy,
 And quaff delight, without the world's alloy :
 Here ardent youth drink deep of Reason's bowl,
 Tune Wisdom's lyre, and raise th' impassion'd soul.
 Prime Genius solaced in this calm recess,
 Shakes off the weight of undeserv'd distress :
 Led by the Muse, contending Nations meet,
 Dismiss their rancour, with affection greet ;
 Freed from the chilling clasp of sordid care,
 The mental banquets' gay profusion share ;
 Inhale the fragrance of eternal bloom,
 And taste Elysium, ere they pass the tomb.
 —Alas ! how changed a region late so bless'd !
 The mousing Owl usurps the Eagle's nest ;
 The gentle Dove, whose downy plume distills
 Perpetual peace on Tyber's seven famed hills,
 Scar'd by the din of impious warfare, flies
 To join Aftrea in her kindred skies :

The

The Theban stone with mystic symbols fraught,
The lofty Column graced by copious thought,⁷
The storied Arch, the Trophy's tow'ring pride,
The lengthen'd Arcades artificial tide,⁸

Temples,

⁷ The ANTONINE COLUMN was erected by the Senate and People, and dedicated to the memory of MARCUS AURELIUS. Basso-relievos representing the victories of the Emperor over the Sarmatians and Germans, and the passage of the Danube by the Roman Legions, decorate the shaft, ascending in a spiral line from the base to the capital of the Column: among the diversified groups, for the novelty and greatness of the idea, a Jupiter *pluvius* merits particular attention. But the Trajan Column deservedly ranks pre-eminent in Art, and has furnished RAPHAEL, JULIO ROMANO, POLIDORE, and through them, most of the succeeding Painters, with materials to enrich their battle pieces, agreeable to the *costume* of the Antients. The Emperor CONSTANCE astonished at the extraordinary grandeur of the Forum of TRAJAN, exclaimed, "it must have been erected by the hands of Giants, and not of Men:" APOLLODORUS was the architect of the Forum, and it is presumable, he made the design for the Column; the most eminent Sculptors were employed to immortalize, on this monument, the actions of TRAJAN in his wars with the Dacians.

⁸ The Romans spared no expence in uniting utility with magnificence in the mode of conveying water to the City. DIONYSIUS HALICARNASSEUS mentions the Aqueducts with admiration, "*Nil sane, magnificentissima videntur, ex quibus maxime amplitudo Romani Imperii, Aquæ-ductus.*" At this day they form a most striking and characteristic feature in the *Campagna* of Rome. No less remarkable are the remains of the antient baths.—Warm baths, first introduced for cleanliness and health, at length became objects of more extensive gratification. Buildings were constructed with amplitude to afford space for gymnastic exercises; to splendid apartments, were added Libraries; and Porticos and Groves invited

Temples, Baths, Theatres, dejected wear,
 The wounding aspect of confirm'd despair!
 O'er the sad scene the fierce Bellona prowls,
 With vengeful eye malignant Envy scowls;
 Disorganising fiends in outrage dire,
 Wallow licentious, gorge each foul desire,
 And ruthless tear, while well-pois'd systems bow,
 The triple wreath from ROME's majestic brow.

vited contemplation: in the precincts of the *Terme* were concentrated every incitement to corporeal and mental exercise.

⁹ The Theatre of Marcellus is said to have contained three thousand spectators. JULIUS CÆSAR laid the foundation, the superstructure was raised by AUGUSTUS, who is justified in the boast, that finding Rome constructed of brick, he left a City of marble.

"Lateritiam inveni, marmoream reliqui."

First a Prison, then a Temple occupied the site on which the Theatre was erected, and now on the ruins stands the palace of a Cardinal. To a frame of temper like HAMLET's, these vicissitudes afford matter of curious consideration; the study of Antiquity presents numberless instances, pregnant with materials for moralizing on the instability of things. An extraordinary medallion of the Emperor ADRIAN, of a singular construction, tinkled for many years suspended from the neck of a mule in the environs of Rome; it now occupies a distinguished situation in the Museum at Vienna: two others of a similar form are mentioned by *Buonaroti*, and WINKILMANN is of opinion, that the cavity in these medallions antiently contained perfumes.

Consuming

Consuming sorrows heap'd on silver'd hairs,
 Claim virtuous pity, and averting pray'rs ;
 The sighs of Saints, the Vestal's piercing moan,
 Might soften bosoms not transform'd to stone ;
 Yet what avails hoar locks, complaints, pleading tears,
 Have French invaders, bowels, eyes, or ears ?
 Haste, glut their legions with unbounded ore,
 Unfated Avarice bellows loud for more ;
 Despoil the temple, strip the rooms of state,
 Gems, urns, shrines, tripods, on their triumphs wait,
 Heroes and demi-gods that breathe in stone,
 The fair creation Painting boasts her own ;
 Give all, and vainly hope with cords of sand,
 To bind fell Rapine's devastating hand :
 Pacts, treaties, public faith, are feeble ties,
 ROME stoops cajoled, an undefended prize : ¹⁰

Taste's

¹⁰ The heroic besiegers of the dismantled Capitol, the invincible conquerors of unarmed Rome, are more indebted to deceit than to courage, for their triumph over unsuspecting virtue. Perhaps it may be demanded, Who shall ask whether an enemy succeeds by stratagem or by valour ?—In the present case there was no hostility, the POPE had already purchased a peace at Tolentino from BUONAPARTE, had received the warmest assurance of support from the urbanity of the French :

Taste's radiant feat, emporium of delight,
 Disrobed of lustre, droops in chearless night;
 While wrapp'd in flames of democratic ire,
 Faith, Hope, and Pity, agonized expire!
 These are the promis'd prodigies of bliss,
 These the first fruits of the Fraternal kiss,
 These the seductive, ostentatious charms,
 That win Philosophy to Treason's arms.

Oh! may once more some great CAMILLUS rise,
 Chain the oppressor, the prophane chastize;
 With ample shield protect ITALIA's weal,
 And ransom empire, not with gold, but steel.

When States disclaim the laws that bind the just,
 Each proffer'd boon is motive for distrust;

French: the Tiara, the treasures of Loretto had guaranteed the *disinterested* effusion of Gallic generosity, and the Edict published by the Secretary of State, by order of his Holiness, proves the firm reliance which he placed on Republican faith. "Romani, saggi e virtuosi Romani, e il vostra amantissima Sovrano e Padre, che per nostro mezzo vi parla. Egli vi fa sapere ch' e prevenuto dell' avvicinamento dell' Armata Francese alla volta di questa Capitale, *ed e assicurato che la stessa non viene ostilmente contro di Voi.*

Fly

Fly, fly false Freedom's spell-infected airs, "
 Spurn the drugg'd chalice Gallic fraud prepares,
 The bold untruths offending Reason's ear,
 Give to the winds, nor condescend to hear;
 Behold ITALIA's desolated plains,
 Her ravaged palaces, her plunder'd fanes,
 VENICE subverted, and prostrate ROME in chains.
 Crush'd in the ruins of HESPERIA's fall,
 Truth's meek vice-gerent, exiled, thorn of all,
 Implores for foes who worse than wolves pursue,
 "Father forgive, they know not what they do."
 —Heav'ns! can we hear unmov'd a good man moan,
 Nor yet assuage, nor make his wrongs our own!

"Destructive principles, corrupting examples, every thing tending to deprave the morals, ought to be shunned on their first approach: who in his senses would suffer a malady to take root?

"The foul grows clotted by contagion,
 Imbodies and imbrutes, till she quite lose
 The divine property of her first being."

Milton.

—————"Dociles imitandis
 Turpibus & pravis omnes fumus."

Juvenal.

Shall ALBION's thunder shake the globe in vain,
 Nor yet assert the Muse's blissful reign?
 Shall injured Justice raise her awful hand,
 Nor snatch from fiends a consecrated land?
 Rouse, sceptred chiefs, while chiefs ye yet remain,¹²
 Blot out the record of your valour's stain;
 With ripen'd councils, and compacted might,
 Fearless rush on, and scorn ignoble flight:
 Rival ÆNEAS in a deathless name,
 And bear the Church's Father through the flame;
 Sooth his sad hours in life's eventful close,
 Heal LATIUM's wounds, and give the World repose.

¹² It seems very extraordinary that those who have the most to lose, should have the least courage to defend. If insensible to the glory that must result from magnanimity of conduct in supporting the feeble states of Europe, and preventing the weak from being duped by the designs of the wicked; a sense of their own danger ought to unite the Sovereigns on the Continent, in a common cause: individually they are exposed to the calamities of a severe malediction:

" May your sick fame still languish till it die;
 Then as the greatest curse that I can give,
 Unpitied be deposed, and after live."

Dryden.

Of

Of wealth, decorum, scientific grace,
 Nought now remains !—the mind alone can trace
 The learned volumes, rich embroider'd woofs,
 The gem-strew'd pavements, gold-incrusted roofs,
 That charm'd, when BRASCHI's all-pervading ray
 On Rome's proud turrets shed a brighter day !
 Yes—I beheld, and still revere the hour,¹³
 (The Tyber's shores re-echoing BRASCHI's power)
 When PIUS SIXTUS, to their wrongs alive,
 Reliev'd, cares'd, and bad his subjects thrive :
 Saw with delight the careful shepherd bring
 His thirsty flock to life's refreshing spring ;
 Cities from foul to purer air removed,
 The meek forbearance of a saint improved,

¹³ Residing in Rome at the time CARDINAL BRASCHI was elevated to the Papal Chair, we can speak on the matter of fact. The Pope's election was highly approved of, and his taking possession of the Lateran Church, was one of the most magnificent, and exhilarating sights we ever beheld, and surpassed all that imagination could have conceived. It is true a superstition prevails among the Populace concerning the title of SEXTUS, but the Satire quoted in a note at the beginning of Mr. DUPPA's interesting Journal, is one of the many severe pasquinades that were sported on that unprincipled Pontiff, ALEXANDER the SIXTH.

Genius exalted, vain pretension quell'd,
 The VIA APPIA, rival'd and excel'd;—
 Saw waves retiring from a deluged earth,
 And the glad soil give vegetation birth;
 Then with a rapture, such as polish'd Arts,
 At manhood's dawn infuse in feeling hearts,
 Beheld, superb the taste-fraught dome ascend,
 And all the Muses, all their labours lend.
 Prone on the plain, or sepulchred in dust,
 The graceful Statue, and the thinking Bust,
 Bounty's strong magic from oblivion calls,
 To shed a splendor o'er her regal halls:
 Contending beauties fix the soul by turns,
 At every step "imagination burns;"
 Nature's fair forms in heighten'd lustre shine,
 And life-warm'd Marble beams a birth divine! ¹⁴
 Hark!—

¹⁴ Oppressive taxes on the peasantry were repealed, and after some time, under the patronage, and by the express order of his Holiness, the translation of the Bible was printed and published in Italian; the Pontine Marshes were drained, Roads repaired, or reconstructed; Hospitals and public Edifices, and even Cities were built

Hark!—hear you not the burst of brutal joy?
 Lewd lawless Robbers, rushing to destroy;
 TARPEIA'S rock, no more inspires with dread,
 The sacred Geese that scar'd ROME's foes, are fled:
 No daring MANLIUS braves impending fate,
 No self-devoted CURTIUS saves the state:
 The honour'd steps by BUONAROTTI plann'd,¹⁵
 Nor TRAJAN's ashes, awe the desperate band.

Barba-

built in different parts of the Papal territory. Apostolic simplicity was displayed in the journey to Vienna.—But what more immediately caught the attention of a Traveller was the VATICAN MUSEUM.—On ascending the Papal Chair, with enlarged ideas, and increased energy, PIUS the SIXTH persevered in completing what his predecessor had so happily commenced, and by his example and liberal encouragement induced land-holders, and speculators to dig in situations where it seemed probable monuments of antient excellence still remained unexplored. Mosaic Pavements were excavated, Statues and Busts were discovered in abundance, and to this rare assemblage was added the magnificence of Architecture. M. A. SIMONETTI, the Architect, has, in the new Rotundo, the grand entrance, and the stair-case, erected a monument to perpetuate the memory of his employer's splendour, and his own skill.

¹⁵ No less distinguished as an Architect, than celebrated as a Painter and Sculptor, MICHAEL ANGELO designed the Architectural decorations of the Capitol.—The ashes of Trajan are contained in a bronze sphere erected on a pillar, in symmetry with

Barbarian arms denude the learned walls,
 Again, the wounded **GLADIATOR** falls;
 The maiden guardian of mysterious Fire,
URANIA, **CÉRÈS**, **CENTAURS** bound, retire:
ZENO, the scourge of Tyrants, and the shame,
 Relinquish his freedom, yet preserves his fame;
 The God who conquers all is captive led;
 No more the Chaplet blooms on **FLORA**'s head,
 Nor torch, nor club **ALCIDES** longer wields,

The Hydra conquers, and the Hero yields.

—Huge Confiscation, at a meal, consumes

The gorgeous trappings of ten thousand rooms:

Foul Requisition plunders in detail,

Pride-crested Chieftains pen the bill of sale,

with the *Columna Milliaria*, which with Trophies, and colossal Figures, crowns
 the parapet at the summit of the spacious steps leading to the Senatorial palace:
 the two lateral buildings contain Pictures and Statues. Antient inscriptions
 both in marble and bronze, placed in a chronological series, from the reign of
 Tiberius down to Theodosius, decorate the walls of the Museum; this series is
 divided into classes—*Sacrum*, &c.—*Perfecti urbis et militis*—*Populi et urbis*—*Studia*,
 &c.—*Publica*, &c. the whole forming a fund of Erudition for the speculation of
 the Scholar and Antiquarian.

And

And the GREAT NATION, in her great career,
Soars to the office of—an Auctioneer.¹⁶

In war unpractised, unredress'd by vows,
Nerveless dejection fits on Roman brows ;
While impious Titans, with aspiring haste,
Heap crimes on crimes, and scale the heav'n of Taste.
ROME's piercing shrieks, atrocious shouts confound ;
Torn from his niche, APOLLO trails the ground !
Patient MENANDER, prince of comic Bards,
Smiling contempt, the *Vandal* rout regards..
Unstrung their Lyres, the pinion'd MUSES moan,
And blend the World's misfortune with their own.
The NILE, and TYBER, urged by furious force,
To Gaul's *Augean* stable shape their course :

¹⁶ As Vultures hover near conflicting Armies ; Brokers from Lyons, and Marfeilles, attended the French Generals, for the stipulated purpose of purchasing the plunder of Italy ; glutted to excess, these Cormorants of the Camp, in surfeit of repletion, call in the *Jews of Getta* to devour the refuse of the feast. "The Vatican Palace was entirely stripped, in the most extensive signification. There was not left the least possible thing that could be taken away, from the most trifling culinary utensil, to the most valuable furniture of the State Chambers," and as it belongs, peculiarly, to the French to do things with a good grace, this immense mass of spoil was brought *fairly* to the hammer.

Egypt's proud Queen, recumbent, scorns the chain,
 But here, alas! the Nilus' worm proves vain.
 CATO austere, fair PORTIA at his side,
 Augment our sorrows, and the Victor's pride.
 Thoughtful, impressivè, fitted to inflame
 The flutt'ring croud, and chiefs of steadier frame,
 Divine DEMOSTHENES,—convey'd in state,
 Broods o'er his wrongs, and mourns an exile's fate.
 Grand in calm pomp, supernal JOVE succeeds,
 And scans, in silence, man's degenerate deeds.
 Famed LAOCOON, with upturn'd, streaming eyes,
 Feels writhing pain—but more, his children's cries;
 Though fix'd in stone, their torments are renew'd,
 Again by Serpents venom-fang'd subdued!

When, when ye Powers! will devastation cease,
 And fainting LATIUM hail the cherub Peace?
 And oh! ye viewless ministers in air,
 When cease to pour the Vials of despair?
 Why these forebodings?—Consecrated shrines,
 Where peace-departed Piety reclines,

Give

Give up their relicks—banks, nor mounds restrain,
 The TYBER's billows—Rome's stupendous FANE
 Shakes to its centre—from her cells profound,
 The howling COLOSSEO shakes the ground :
 The painted semblance joins Distraction's cry,
 The softly-melting, mild MADONA's eye,
 Glares from the Canvas, or with grief suffused, "
 Moistens the Altar by the fiends abused.

As the chaf'd Sea that breaks against the shore,
 Retires, returns, and bounds with boist'rous roar ;
 Inflated Rapine's unrelenting sway,
 Bears down each mean incumbrance in his way :

" "The Pictures of the Virgin Mary had opened their eyes in different parts of the town—this supposed miracle, however futile or false it may seem to men of reflection, had so powerful an influence over the minds of the multitude, as to produce an enthusiasm little short of madness." Mr. DUPPA, in his journal, makes judicious remarks on this subject ; and surely it is to be lamented, that the enthusiasm of a people was not directed to accomplish the most important of political duties, that of REPELLING AN INVADING ENEMY. The French in their struggle to promote Liberty and Equality really contend for Power, which when acquired, they exercise in the most arbitrary manner. Every thing that is base may be expected from power without controul, and wretched is that State, that lies at the discretion of unprincipled Rulers, and insolent Conquerors.

The dull appendages to lazy pray'r,
 Hoods, scarfs, and cowls are hurl'd in empty air ;
 The sacred vestments, and the golden shrines,
 Condemn'd as foul, the purging fire refines.
 Historic truths, in colouring's pleasing vest,
 Transcendent prodigies of skill confess'd,
 Gems of first water, snatch'd from Fancy's mine,
 Pure emanations of a flame divine,
 The Pencil's breathing miracles, dismay'd,
 Sink to the *Louvre*, and expire in shade !

Themes Faith approves, and scenes the Soul admires,
 Prospects that calm, or swell Devotion's fires :
 Wonders CARACCI, and a RAPHAEL wrought,¹⁸
 Rapt in the visions of expansive thought.

The

¹⁸ We are directed in the method of forming the noblest system of Oratory, to select the finest precepts of ARISTOTLE, CICERO, QUINTILIAN, and LONGINUS, with proper examples taken from the choicest parts of the purest antiquity ; in like manner ANNIBALE CARACCI in the study of Painting availed himself of preceding excellence, and by an extraordinary vigour of mind arrived at originality through the medium of imitation. The best cabinet pictures of this great Master are now in England : The dead Christ and the Mary's, exhibiting at Mr. BRYAN's Gallery,

The dawn of sense in PERUGINO's rays ;
 Controuling vigor, CARAVAGGIO's praise ;
 GUERCINO's force, with winning softness join'd ;
 ZAMPIERRI's truth, and energy of mind :
 Seducing VANNI, anxious to diffuse
 O'er pleasing groups, BAROCCI's vivid hues.
 The studied plainness of the learn'd POUSSIN,
 Matchless attainer of "the golden mean."
 SACCHI's proud choice of casual shade and light,
 GUIDO all graceful, great VOLTERRA's might :
 The glorious *Fresco*, where embalm'd appears,
 Maternal anguish, pious matrons' fears,
 The good man's hold, the sinner's last retreat,
 SALVATION'S VICTIM, Sin and Death's defeat.

Gallery, contains every thing that constitutes perfection in an Historical painting : not to dwell on the Expression which is transcendently affecting ; if our judgment be correct, the composition is completely scientific. A loose sentence has been compared to a heap of stones, and a regular period to an Arch in which the stones have a dependance on one another ; this observation will apply to the arrangement of a Picture, for as the Rev. Mr. NARES, with great truth, observes, "Needless irregularity is the worst of all deformity."

In the private Gallery of Mr. DES ENFANS, there is also an extraordinary fine Picture of this Master ; the subject, the Adoration of the Shepherds.

And lo! where friends produce th' afflicted Youth,
 What grace, criterion, dignity, and truth!
 What pure expression! what divine accord!
 In ambient ether floats sublime the LORD;
 MOSES august, ELIAS sails serene,
 And chaste effulgence silvers o'er the scene.¹⁹
 Tho' steel'd by crimes, with glowing ire inflamed,
 Ev'n Gauls admire, and for a time are tamed:

¹⁹ The style of each Artist, exemplified in the works taken by the French from Rome, is merely hinted at; the Transfiguration, by RAPHAEL, and the Descent from the Cross, by DANIEL DA VOLTERRA, press more particularly on the mind: these rival performances were produced when Art had acquired an accession of knowledge, the result of fine genius and unwearied industry in the Professor, united to the patronage of the Church, and the liberality of opulent Leisure occupied in dignified pursuits. The followers of MICHAEL ANGELO, sometimes, by an ostentatious display of anatomy, and greatness of manner, rather incumber than embellish their compositions; VOLTERRA in the Descent from the Cross, has caught the fire of his Master, and supports an energy of style without losing sight of Nature. RAPHAEL never strays beyond the limits of probability; philosophical, dignified, and affecting, in illustrating his subject, he alone possessed the happy excellence of concealing the means by which he accomplished his ends: taking no advantage from a rising situation to mount a fiery Pegasus, he vaults from the level ground into his seat.

The TRANSFIGURATION has triumphed over the corruption of refinement, the prejudice of schools, and is likely to perpetuate the deserved reputation of being the first picture in the world.

But

—But soon insulting Sacrilege presides,
 And rais'd by Demons on a whirlwind rides;
 Rends the scath'd Paintings from their sacred cells,
 Rips up the tomb, where splendid Mourning dwells,
 Plucks the pale shroud from off the humbler dead,
 Strips filken Dalliance from the bridal bed;
 Plants in the Widow's breast a keener woe,
 Bids ceaseless tears from childless Mothers flow,
 Seduces Friendship, Friendship to betray,
 Arms the rash Youth his aged Sire to slay,
 While Gaulish bands applaud in loud acclaim,
 Doat on each deed, and, with inebriate shame,
 Proudly declare their death they deem adorn'd,
 When THRONES are humbled, and the GODHEAD spurn'd.
 Not farthest Scythia, in terrific times
 Renown'd for hardships, and abhorr'd for crimes;
 Nor Serpents teeth on Colchis' magic coast,
 Teem'd such a fearful, fell, ferocious host:
 Frenchmen they are, and Nature in despite
 Of local modes, asserts supreme her right:

Mixture

Mixture of Tyger and the Monkey kind,²⁰
 By birth for boundless Cruelty design'd;
 A dancing, subtle, faithless, vaunting race,
 The blush of Science—Liberty's disgrace—
 Blasting Affiance with polluted breath,
 Their touch contagion—their embrace is death.

When by the Prophet's doom-denouncing voice,
 Offended Heaven gave Israel's chief a choice;
 "A seven-years famine o'er the promised land,
 "Three months destruction from a hostile band,
 "Or three days pestilence"—the King adored
 The undiminish'd mercy of the Lord;
 With expiating faith, and grateful joy,
 Than man, less cruel, bade the PLAGUE destroy.²¹

Thus far the Muse in ecstasy of grief,
 Sought in the Lyre from human wrongs relief;

²⁰ "Je vois des Singes qui agacent les Tigres."

Voltaire.

²¹ The second book of Samuel. Chap. 24, V. 13 and 14.

Her private woes are sunk in public cares,
 The menaced misery of mankind she shares !
 O'er Europe's gloom an eye disorder'd flings,
 And styles the age, Lethargic Age of Kings.
 With Reason's lamp explores the hideous night,
 Finds but one Kingdom—but one King act right—
 Fear may impel to deeds of high renown,
 Base lucre bribe protection from a Crown ;
 Still, the exalted glory of the brave,
 Is free from sordid selfishness, to save :
 This generous passion great BRITANNIA fires,
 This glorious Zeal a BRITISH KING inspires,
 With steady hand, a soul unmoved as fate,
 He holds the poise, to fix the World's estate ;
 And greatly rising in the hour of need,
 Shines forth DEFENDER OF THE FAITH INDEED.

Her private woes are sunk in public cares,
 The menaced misery of mankind the thames
 O'er Europe's gloom an eye disorder'd flings,
 And styles the age, pathetic Age of Kings.
 With Reason's lamp explores the hideous night,
 Finds but one Kingdom—but one King set right—
 Fear may impel to deeds of high renown,

Bate here bibe protection from a Crown,
 Still, the exalted glory of the brave,
 Is free from forlorn solitudes, to save
 This generous passion great BRITANNIA tries,
 This glorious Zeal a British King inspires,
 With steady hand, a soul unshaken and
 He holds the poise, to fix the victor's state,
 And greatly rising in the hour of fate,
 Shines forth DEFENDER OF THE FAITH INDEED.



